

The University of the Arts

*The Power to Transform:
130 Years of Creative Growth*

MIGUEL ANGEL CORZO



A Newcomen Address



THE NEWCOMEN SOCIETY OF THE UNITED STATES is a tax-exempt, educational foundation founded in 1923 for the study and recognition of achievement in American business and the society it serves. The Society's headquarters are located in Exton, Pennsylvania, 30 miles west of Center City, Philadelphia. National membership is comprised of many of the nation's top leaders in business, industry, education, the professions, government and the military.

The purposes of The Newcomen Society are to:

- Preserve, protect and promote the American free enterprise system.
- Honor corporate entities and other organizations which contribute to or are examples of success attained under free enterprise, and to recognize contributions to that system.
- Publish and record the histories and achievements of such enterprises and organizations.
- Encourage and stimulate original research and writing in the field of business history through a program of academic awards, grants and fellowships.

The Society's name perpetuates the life and work of Thomas Newcomen (1663-1729), the British pioneer whose invention of the atmospheric steam engine in 1712 led to the first practical use of such a device to lift water out of mines. The resulting tremendous increase in mine productivity (the engine replaced the work of 50 mules and 20 men working around the clock) facilitated the birth of the industrial revolution. Indeed, Newcomen is frequently referred to as the "father of the industrial revolution"—its first entrepreneur. The Newcomen engines remained in use from 1712 to 1775, and helped pave the way for advancements 50 years later by the world-famous James Watt of Scotland, whose innovations led to widespread use of steam power in factories and in transportation.

Since its founding, The Newcomen Society has honored more than 2,500 organizations and institutions. The Society publishes the histories of the organizations it recognizes, usually following luncheons or dinners hosted by one of many volunteer committees organized throughout the U.S. These histories are distributed to Society members, as well as 3,300 public and private libraries for permanent archival storage in the support of the study of business history.

Newcomen Society Honorees are selected by the Board of Trustees from nominations received from the volunteer committees. Meetings are held each year in all parts of the country. Members and their guests, as well as guests of the Honorees, are invited to attend these historic events.

The Society maintains several awards in the field of business history: the Newcomen-Harvard Postdoctoral Fellowship, the Newcomen-Harvard Book Award and Article Awards in Business History, the Dissertation Fellowship in Business and American Culture, and the Newcomen Prize awarded by the Business History Conference.



“Our passion is to help students of all ages satisfy their need to create while preparing them to apply their talents and strengths to contribute to society as a whole. Increasingly, these characteristics are important not only to success in the arts but to success in society in general.”

— MIGUEL ANGEL CORZO



This address, dealing with the history of The University of the Arts, was delivered at a “2007 Pennsylvania Meeting” of The Newcomen Society of the United States held in Philadelphia, Pennsylvania, when The University of the Arts’ President, Miguel Angel Corzo, was guest of honor and speaker, on March 22nd, 2007.

The University of the Arts

*The Power to Transform:
130 Years of Creative Growth*

MIGUEL ANGEL CORZO

PRESIDENT & CHIEF EXECUTIVE OFFICER
THE UNIVERSITY OF THE ARTS
PHILADELPHIA, PENNSYLVANIA



THE NEWCOMEN SOCIETY OF THE UNITED STATES
EXTON
2007

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THE UNIVERSITY
OF THE ARTS®



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INTRODUCTION OF MIGUEL ANGEL CORZO, ON MARCH 22ND,
2007, BY MRS. JILL R. FELIX COLTON, NATIONAL TRUSTEE,
THE NEWCOMEN SOCIETY OF THE UNITED STATES.

THE highest expression of every culture, the arts enlighten us, inspire us and educate us. They help us take a step back and appreciate, distinguish and applaud a myriad of visions and viewpoints. They breathe humanity into history through literature, visual arts, music, dance, and drama. Art, in its many forms, is the single language that transcends individual differences in culture, educational background and ability. On behalf of The Newcomen Society, it is our pleasure to honor The University of the Arts, a



JILL R. FELIX COLTON
NATIONAL TRUSTEE
THE NEWCOMEN SOCIETY OF THE UNITED STATES

renowned institution that has challenged its students to become innovators, artists and creative leaders for over 130 years.

The University of the Arts, or UArts as it is commonly known, evolved from two century-old institutions — the Philadelphia College of Art and the Philadelphia College of the Performing Arts — and is the only institution of higher education in the United States of America dedicated solely to the visual, performing and communication arts. It has earnestly preserved the legacies of its predecessors, while promoting the arts themselves; their power to transform society; and their role in ensuring and enhancing the quality of life.

As a Trustee for The University of the Arts, I have witnessed the growth and achievement of this phenomenal organization. Such success cannot be accomplished without great leadership. The University is fortunate to have a president and CEO who is as equally committed to artistic and academic endeavors as he is to the intrinsic value they provide within the community.

Since his inauguration in 2000 as president and CEO, Miguel Angel Corzo has set the tone at the University by encouraging its students, faculty and staff to view circumstances differently; engage fully in the creative process; and above all, ask, “Is what we are doing significant for society?”

During President Corzo’s tenure, the University has experienced dramatic growth in each of its enterprises, in size and influence. Enrollment has increased 15 percent to include 2,300 full-time students pursuing degrees in 17 undergraduate and 10 graduate programs in the colleges of Performing Arts, Art and Design, and Media and Communication; the University has opened two student residence facilities; technological resources have been enhanced across the campus; and fundraising, which has doubled each year of his tenure, is up 375 percent.

He also established the Center for Teaching and Learning and the Center for the Creative Economy at The University of the Arts during his tenure. Throughout his leadership, President Corzo’s commitment to blazing a trail into the educational vanguard of the new century continues to be clear and unwavering.

By employing the business leadership ethos of “define a vision, set clear goals, draw a roadmap, let everyone work, monitor progress, and mentor and coach,” Miguel Angel Corzo has achieved international success as a consultant in the arts, education, culture and sustainable development.

Born in Mexico, President Corzo worked extensively with his mentor Pedro Ramírez Vázquez, the famed Mexican architect who organized the Olympic Games in Mexico City and designed Mexico’s National Museum of Anthropology. His mantra “ponder thoughtfully, but act decisively” has assisted him in numerous leadership positions since his mentoring under Ramírez Vázquez. He has served as president and CEO of the Friends of the Arts of Mexico Foundation; as Under Secretary of State at the Ministry of Tourism in Mexico; as technical advisor to the Minister of Human Settlements and Public Works; as founding Dean for Academic Affairs at the Metropolitan University in Mexico City; and as founding president of The Global Alliance for Conservation, an international foundation dedicated to the protection of the world’s heritage.

A naturalized American citizen who emigrated to the United States in 1985, Miguel Angel Corzo served as the Director of the Getty Conservation Institute in Los Angeles, where he developed and managed projects in over forty countries. He was twice appointed by President Bill Clinton to his Advisory Committee on Cultural Property and now serves on several cultural boards, including the Philadelphia Cultural Fund; the Avenue of the Arts; the Center for Cultural Innovation; and the International Cultural Center in Guadalajara, Mexico.

He was recognized by the United Nations Educational, Scientific and Cultural Organization (UNESCO), a group which contributes to world peace and security by promoting collaboration among nations through education, science, culture and communication. He joined Vaclav Havel, Yehudi Menuhin and King Juan Carlos of Spain as a recipient of their distinguished Medal of Patron of the Arts and was also the recipient of the Gabarrón International Prize for Conservation. His accomplishments include writing and editing over 20 books, producing 13 television documentaries on the arts and

culture, and organizing 15 international arts exhibitions including *Mexico: Splendors of Thirty Centuries* at the Metropolitan Museum of Art in New York.

It is now my distinct pleasure and honor to introduce someone who epitomizes the University's unflagging commitment to artistic pursuits, academic excellence, and creative achievement — our guest of honor, The University of the Arts President and CEO MIGUEL ANGEL CORZO.



Members of The Newcomen Society and guests:

I AM deeply honored to be here among you, distinguished members of the Newcomen Society, to present for The University of the Arts. I know I speak for the University Board of Trustees, faculty, staff and students in expressing our sincere thanks for bestowing upon the University this important honor.

Tonight I will talk about the historic foundations of the University, in its many incarnations, and will endeavor to show how its past, present and future are so directly tied to the success of this magnificent city of Philadelphia, as well as to the greater destiny of our outstanding nation.

More than 130 years ago, the force of the Industrial Revolution that forged the United States as a major economic, cultural and diplomatic power also gave birth to the industries and institutions that would change the nation and world. So it is that the history of The University



MIGUEL ANGEL CORZO
PRESIDENT & CHIEF EXECUTIVE OFFICER
THE UNIVERSITY OF THE ARTS

of the Arts is inextricably interwoven with the history of the city of its founding.

Just as Philadelphia was the epicenter of the American Revolution, a century later it was the focal point of the American Industrial Revolution. It was at this important moment that The University of the Arts' forerunner institutions were founded.

THE WORKSHOP OF THE WORLD

In 1876, Philadelphia was the second largest city in the United States and unquestionably one of the world's most industrialized and important population centers. It was emerging as the American leader in manufacturing, and was well on its way to becoming the "Workshop of the World." America's largest and most prosperous corporation, the Philadelphia-based Pennsylvania Railroad, was the transformative force that helped to build the transportation and communication network that allowed other industries to grow and flourish.

The success of the Pennsylvania Railroad set the stage for the success of many of the other industrial corporations based in or around Philadelphia, including Baldwin locomotives, whose steam engines powered railroads around the world. Lukens Steel in Chester County provided the iron and metal fabrications that helped to build the industrial infrastructure of America. Saws manufactured by Disston & Son helped create millions of railroad ties, telegraph and telephone poles that criss-crossed the nation. Philadelphia became one of the major hubs for the transportation of coal that helped fuel the manufacturing industries, and for the refinement of crude oil, which was made into kerosene and petroleum to provide heat, light and power to a growing nation.

The Philadelphia region also housed more than 700 textile manufacturing plants, making this a global center for the textile and clothing industries. Philadelphia and Camden, our neighboring city across the Delaware River, nurtured many of the country's largest food manufacturing companies, including Campbell's Soup, the Jack Frost sugar refineries and Whitman's Chocolates.

Philadelphia's industries built America's infrastructure, clothed and fed America's citizens, and powered the city and the nation.

ACENTENNIAL CELEBRATION

In anticipation of the American Centennial, Bill 1478 had been introduced in the U.S. House of Representatives, and was signed into law on March 3, 1871. The bill, submitted by Right Honorable Representative Daniel J. Morrell of Pennsylvania, read: "A bill to provide for celebrating the one hundredth anniversary of American independence, by holding an international exhibition of arts, manufactures, and products of the soil and mine, to be held in the city of Philadelphia, and the State of Pennsylvania, in the year eighteen hundred and seventy-six."ⁱ

Having been presented with this prestigious opportunity, industrial and civic leaders were quick to begin planning. The official Commission, appointed by President Ulysses S. Grant, embraced the concept that the Centennial Exhibition should be used as an opportunity to show the world how much progress the young country had achieved in a century. But they also viewed it as an opportunity for Philadelphia to increase trade and commerce and to inform the international community of its considerable products and services. From the organizing meetings that followed emerged an unprecedented initiative to combine a world's fair with a national celebration of independence.

Centennial Exhibition committees raised funds and built a city-within-a-city on 450 pastoral acres in Philadelphia's Fairmount Park. The main attractions were the huge steel and glass Machinery Hall, Agricultural and Horticultural Halls, and Memorial Hall, which housed the art exhibitions. Twenty-four states had their own buildings and nearly every European and South American country had its own pavilion or display within one of the halls. Over eight million visitors would attend the Centennial Exhibition, and on the best-attended days the Centennial was larger than the population of the vast majority of cities and towns in the United States.

Even as the planning for the Centennial was in its formative stages, Philadelphia's leaders were already looking ahead to develop something that would be a lasting contribution of the Centennial to the city and the nation:

During the summer of 1875, the approach of the International Centennial Exhibition suggested to the minds of several persons

ⁱ United States. 41st Congress, 2nd Session, H.R. 1478, March 9, 1870, Printer's No. 610.



MEMORIAL HALL, MAY 10, 1876, OPENING DAY OF THE CENTENNIAL EXHIBITION. PHOTO COURTESY OF THE PRINT AND PICTURE COLLECTION, THE FREE LIBRARY OF PHILADELPHIA (CEDC C030356).

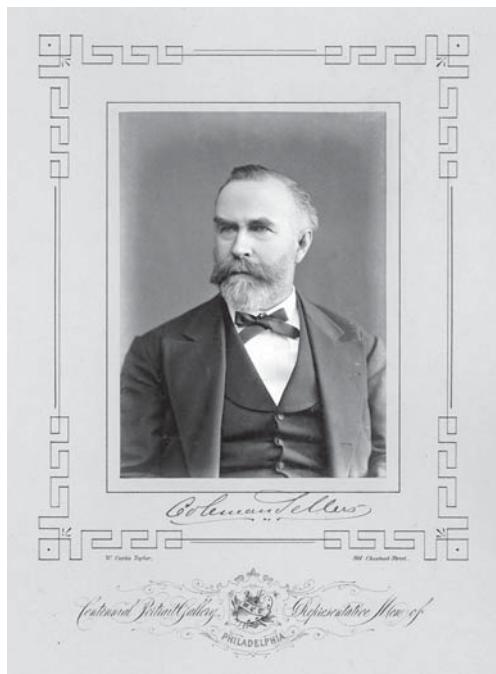
who had previously been interested in the subject of Industrial Art Education, that there would here be presented an unusual opportunity of forming a nucleus of works of industrial art, the beginning of a collection which, as has been seen in the history of similar enterprises, would, if once made, grow of itself, and which, in time, could not fail to have a most beneficial influence upon the industries of our State and City. An organization was effected, and so arranged as to include in the management representatives of the leading educational institutions of the city, and of the State and City authorities, thus securing the cooperation of all those whose devotion to the public good proved their value, and demonstrating the fact that the new Museum and School of Industrial Art did not intrude on the work of established organizations, of which our citizens are so justly proud.ⁱⁱ

The idea grew, and led to the formal chartering, on February 26, 1876, of the institution that would ultimately become The University of the Arts' College of Art and Design. The Pennsylvania Museum and School of Industrial Art, as it was first called, was modeled very closely on the South Kensington museum and school in London, which had grown out of the 1851 Crystal Palace exhibition. Although founded together, the museum and school were never housed in the same building. The museum portion of the institution, today's Philadelphia Museum of Art, remained housed in Memorial Hall after the closing of the Centennial Exhibition until the Philadelphia Museum of Art opened its first galleries in 1924 at its current home at the western end of the Benjamin Franklin Parkway. The school moved several times until settling at Broad and Pine in 1893.

FOUNDING VISION

The industrial, cultural, educational and civic leaders who had first built Philadelphia into a leading manufacturing base were the same leaders who successfully planned and executed the great Centennial Exhibition, and these same leaders became the museum school's founders and earliest trustees. It was a remarkable assemblage of officials, innovators, inventors and citizens who were willing to invest in the civic well-being of their city and nation. While other colleges often enjoyed the missionary zeal of a single founder, The University of the Arts counts among its founders scores of men and women who joined together under a common mission to create a new institution that filled an educational need in the city.

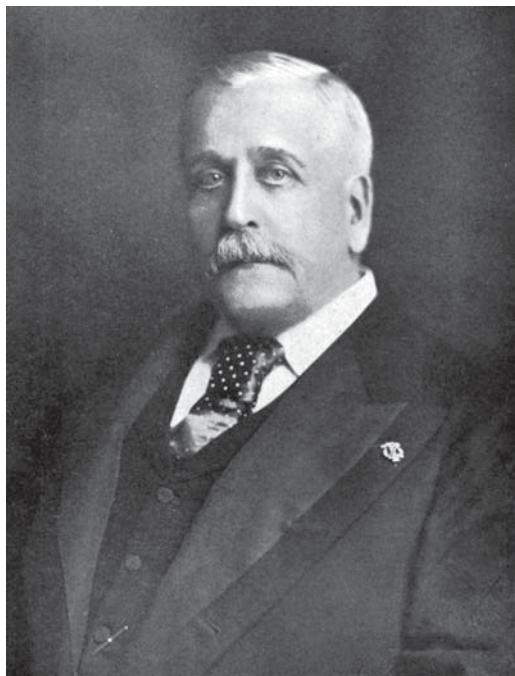
Among these remarkable individuals was Coleman Sellers (1827-1907). In the first half of the 19th century, the Sellers family had established the engineering and mechanical firm of William Sellers and Company, which became an important supplier for the railroads and manufacturing industries. Earlier generations of the family were involved in papermaking in Philadelphia, and Coleman concentrated some of his mechanical engineering expertise on helping to develop new printing equipment for the publishing industries. An inventor, he earned more than 30 patents, many for developing interchangeable parts in machinery. He also advanced photography by innovating a system of wet glycerin plates used for developing photographs. Later, he invented an early



COLEMAN SELLERS, FIRST PRESIDENT OF THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART, IN A PORTRAIT TAKEN FOR THE CENTENNIAL. PHOTO COURTESY OF THE PRINT AND PICTURE COLLECTION, THE FREE LIBRARY OF PHILADELPHIA (CEDC C170058).

motion-picture camera known as the Kinematoscope. It was therefore befitting that this multi-dimensional, highly successful engineer with artistic interests would be asked by his peers to guide the creation of the Pennsylvania Museum and School of Industrial Art as its first president.

Assisting Sellers in the founding and early operation of the school was William Platt Pepper (1837-1907). Pepper was a founding member of the museum school board and one of the original incorporators. He wrote the institution's bylaws and served as vice president from 1876 to 1882, and then as president from 1882 to 1897 before resigning to become head of the museum. The Pepper family, whose members had made their fortune in beer brewing and with Philadelphia real estate, was instrumental in establishing schools and institutions city-wide. One historical account notes:



WILLIAM PLATT PEPPER, FROM THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART 31ST ANNUAL REPORT . . . 1907. THE UNIVERSITY OF THE ARTS. UNIVERSITY LIBRARIES AND ARCHIVES.

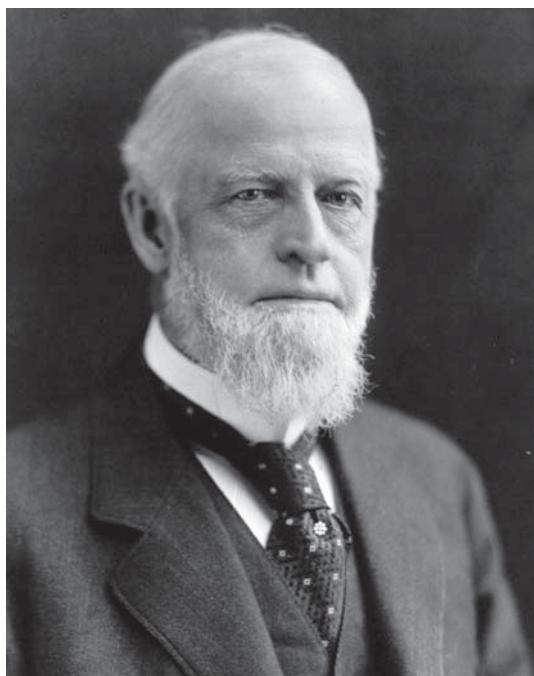
No estate, with the possible exception of Stephen Girard, has contributed so largely to the development and material wealth of the city of Philadelphia. The accumulated millions derived from it have since largely been devoted to the public use in the establishment of hospitals, free public libraries, and schools and to the general advancement of public utilities and benefactions.ⁱⁱⁱ

Following Pepper in the presidency was Theodore Corson Search (1841-1920). Search had begun his adult life as a teacher and left that field to work with one of Philadelphia's leading wool commission merchant firms. He later became treasurer and general manager of John B. Stetson Hat Company. A major figure in the American textile industry, Search had worked with President William McKinley to enact the McKinley bill on textile tariffs. It was through this acquaintance that President

iii "Pepper Family" in Colonial Families of Philadelphia / editor, John W. Jordan. New York: Lewis Publishing Company, 1911, pages 1088-1089.

McKinley visited the school on June 2, 1897. Newspapers reported that the president was duly impressed.

Recognizing that Philadelphia's burgeoning textile industries might benefit from a highly trained workforce of designers and managers, Search helped develop the Philadelphia Textile School under the aegis of the Philadelphia Association of Textile Manufacturers. Its students were using some of the world's most advanced mechanical weaving machines — which spanned an entire floor of the southern wing of this very building, Dorrance Hamilton Hall — to learn about creating fabrics, thread and carpeting, and the school was considered the finest of its type. Although never formally incorporated within the Museum School, the Textile School remained part of it until 1949 when it became the Philadelphia Textile Institute, which later would become today's Philadelphia University.



THEODORE CORSON SEARCH, A FOUNDER OF THE TEXTILE SCHOOL AND PRESIDENT OF PMSIA FROM 1898-1920. PHOTO COURTESY OF PHILADELPHIA UNIVERSITY, PAUL J. GUTMAN LIBRARY, SPECIAL COLLECTIONS.

Women also played a crucial role in the University's early history. The indefatigable Elizabeth Duane Gillespie (1821-1901), whose father had been Stephen Girard's attorney and executor, had developed a nationwide network of women's committees that raised the bulk of the money for the Centennial Exhibition. Afterward, Gillespie played a leading role fundraising for the new school. Perhaps her most lasting contribution to the University was her persuasiveness: she challenged industrialist William Weightman, who made his fortune in chemicals and real estate, to donate \$100,000 if she would raise a matching \$100,000. Each did, and in 1893 the school was able to purchase this John Haviland-designed Greek Revival building at Broad and Pine Streets from the Pennsylvania Institution for the Deaf and Dumb (now the Pennsylvania School for the Deaf). Today, of course, this magnificent building is known as Dorrance Hamilton Hall and continues to serve as the University's administrative and educational center, not to mention as the University



THE "A AND T" (ART AND TEXTILE) BASEBALL TEAM OF THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART. PHOTO COURTESY OF PHILADELPHIA UNIVERSITY, PAUL J. GUTMAN LIBRARY, SPECIAL COLLECTIONS.

logo since the 1930s. Indeed, more than one alumnus has remarked on the significance of its marble front steps:

Some of my most profound moments were spent sitting on those steps. Chubby Checker would pull up in front of the school in his Jag and run across the street to the recording studio . . . The kids from American Bandstand attended Peirce College around the corner and we would watch them walk to class. I stood on those steps once a week and waved good-bye to Frank Delano, who commuted back and forth to New York City every week since he was putting himself through college . . . Today,



COMPOSITE LAYOUT SHOWING ART AND TEXTILES THAT FIRST APPEARED IN THE 1897-98 SCHOOL CATALOG. PHOTO COURTESY OF PHILADELPHIA UNIVERSITY, PAUL J. GUTMAN LIBRARY, SPECIAL COLLECTIONS.



PHILADELPHIA

A 19TH-CENTURY VIEW OF DORRANCE HAMILTON HALL IN AN UNDATED PHOTOGRAPH BY WILLIAM H. RAU. JOHN HAVILAND DESIGNED THE ORIGINAL PORTION OF THIS BUILDING, WITH LATER ADDITIONS BY WILLIAM STRICKLAND AND FRANK FURNESS. THIS VERY LARGE PHOTOGRAPH HANGS IN THE PRESIDENT'S CONFERENCE ROOM AT THE UNIVERSITY OF THE ARTS.

Frank is an accomplished artist . . . responsible for the forever famous American Express design logo, and named many winning products.^{iv}

Elizabeth Duane Gillespie was a great-granddaughter of Benjamin Franklin, and she took her family's legacy very seriously. Like her forebearer, she was a major force for civic improvement in Philadelphia. At the Centennial Exhibition she not only successfully raised funds for the overall Centennial, but assured that there were enough funds for a Women's Pavilion that housed art, inventions and publications by American women. She also established the first kindergarten in the United States. The educational institution that she played a key role in founding always maintained a special place in her heart. Each year at graduation she was seated in a place of honor upon the stage and participated in the ceremonies, often being the representative who handed the diplomas and certificates to the graduates. Today, her



ELIZABETH DUANE GILLESPIE SEATED AT HER DESK IN THE WOMAN'S [SIC] PAVILION AT THE CENTENNIAL. PHOTO COURTESY OF THE PRINT AND PICTURE COLLECTION, THE FREE LIBRARY OF PHILADELPHIA (CEDC C18024).

portrait by famed nineteenth-century painter Thomas Eakins hangs in the Philadelphia Museum of Art.

Hanging not far from Eakins' portrait of Mrs. Gillespie is his portrait of her good friend Leslie W. Miller (1848-1931), the school's principal (as the head of the school was then known) from 1880 to 1920. Miller is credited with developing the school portion of the Pennsylvania Museum and School of Industrial Art into a significant educational institution. Along with his active board of trustees and directors, he took the popular idea of a school promulgated during the Centennial and molded it into a reality.

The success of a new institution relies not only on well-developed ideas and goals, but also the financial support to act upon them. The School's lists of founding and early donors is impressive in both size and stature. Individual donors like steel magnate Joseph Wharton, publisher Henry Charles Lea, and financier Anthony Drexel were joined by



LESLIE W. MILLER
Principal of the School

PORTRAIT OF LESLIE W. MILLER FROM THE APRIL 1905 ISSUE OF THE BULLETIN OF THE PENNSYLVANIA MUSEUM. THE UNIVERSITY OF THE ARTS. UNIVERSITY LIBRARIES AND ARCHIVES.

several of the major Philadelphia corporations of the day, including railroad locomotive suppliers Burnham, Parry, Williams & Co. and Harrison, Havemeyer & Co. sugar refiners. These individuals were both industrialists and entrepreneurs who saw themselves as investing in the future of American industry.

A NEW PARADIGM

The 4th Annual Report of the Board of Trustees of the Pennsylvania Museum and School of Industrial Art, published in 1880, offered a review of the mission of the institution:

The purpose, as stated in the charter, "is to establish for the State of Pennsylvania, in the City of Philadelphia, a museum of arts, in all its branches and technical application, and with a special view to the development of the Art Industries of the State, to provide instruction in Drawing, Painting, Modeling, Designing,

et cetera, through practical schools, special libraries, lectures and otherwise. The Institution is to be similar in its general features to the South Kensington Museum of London."

Another annual report two years later adds:

"The importance of Technical Education, as a means of advancing, not only the interests of the individual, but the industrial prosperity of the State, claims more and more attention each year."

It is clear from these early reports that the forward-thinking industrialists of Philadelphia saw a need for a new genre of trained, talented designers and artisans who would help the city's industries to continue to thrive. City and state government officials, particularly the Governor and the City Councils, agreed with the need for a new School to provide this education and training, and recognized that there would



BOOKBINDING AND LEATHER WORK, CIRCA 1900. THIS COURSE WAS TAUGHT FROM 1898-1916, AND MANY OF THE STUDENTS WENT INTO THE PHILADELPHIA PUBLISHING HOUSES. THE UNIVERSITY OF THE ARTS. UNIVERSITY LIBRARIES & ARCHIVES.



DRAWING CLASSROOM, CIRCA 1888. THIS IS THE OLDEST CLASSROOM PHOTO IN THE UARTS ARCHIVES, TAKEN WHEN THE SCHOOL WAS AT 1336 SPRING GARDEN STREET. THE UNIVERSITY OF THE ARTS. UNIVERSITY LIBRARIES AND ARCHIVES.

be many benefits for all involved from the continued expansion of the new School. The arrival of the great machines of the Industrial Age had awakened the idea that these new tools and cutting edge technologies, combined with a new class of skilled artisans, designers and workers, could have a significant, positive impact on the industries of the nation. At the same time, there was great emphasis on empowering young men and women and on using education to help advance and improve their stations in life.

As businesses discovered the power of technology to help sell products, from General Electric light bulbs to Crane's Chocolates, advertising was propelled from a profession into an industry. At the same time, the publishing industry began to thrive — thanks to innovations that led to color printing, photographic reproduction, and high-speed reproduction. Philadelphia's Washington Square became headquarters for the national and international publishing industry, and these flourishing businesses required a professional workforce.



WOODWORK AND CARVING CLASS. THIS PHOTO FIRST APPEARS IN THE 1902-03 SCHOOL CATALOG. NOTE THE NUMBER OF WOMEN. THE UNIVERSITY OF THE ARTS. UNIVERSITY LIBRARIES & ARCHIVES.

Along with his trustees and faculty members, Leslie W. Miller, the school's principal from 1880 to 1920, recognized the virtue of preparing new generations of artists to make significant contributions to new emerging industries. Under his direction, the Pennsylvania Museum School of Industrial Art met market demand by training artists and designers as illustrators and painters who understood the capabilities of magazine printing presses and appreciated the power of including visual images in well-designed publications.

The curriculum of the school correlated directly to the city's major industries of the day, which included textile production, publishing and many specialized manufacturers of custom products. Courses were offered in textile design and production; bookbinding, illustration and advertising design; furniture design and what we now think of as the "crafts" courses, stained glass, iron and metal work, pottery; and architectural drafting.



PORTRAIT OF MILLER TAKEN AROUND HIS RETIREMENT IN 1920. THIS IMAGE APPEARS IN *FAIRMOUNT PARK ART ASSOCIATION: AN ACCOUNT OF ITS ORIGIN AND ACTIVITIES FROM ITS FOUNDATION IN 1871. ISSUED ON THE OCCASION OF ITS FIFTIETH ANNIVERSARY, 1921.* PHILADELPHIA: THE ASSOCIATION, 1922.

Miller and his colleagues recognized that machinery and new technologies in some ways threatened traditional artistic techniques that had been practiced for centuries. Trustee and faculty meetings in the early years of the school attempted to balance traditional artistic techniques and training of the individual craftsman with the emergence of the new commercial arts that supported the new emerging industries — a curricular debate that continues among our faculty to this day.

Miller and his team achieved a balance and a crucial overlap and interdisciplinary interaction of both approaches. They also reaffirmed the educational concept that in order to produce practicing artists and designers capable of working with the latest technologies, students were best served by first learning the basics of drawing and painting, by visualizing and realizing two-dimensional and three-dimensional models



THEODORE C. SEARCH
President



WILLIAM PLATT PEPPER
Vice-President and Director



JOHN T. MORRIS
Vice-President



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Appointed by State Senate



HARRINGTON FITZGERALD
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House of Representatives



CHARLES H. HARDING
Appointed by Select Council



JOHN G. CARRUTH
Appointed by Common Council



SAMUEL G. THOMPSON
Appointed by
Park Commissioners



CHARLES E. DANA
Chairman Art Committee



JOHN STORY JENKS
Chairman Museum Committee



C. N. WEYGANDT
Chairman Finance Committee



MRS. EDWARD H. OGDEN
Representing
Associate Committee of Women



ROBERT C. H. BROCK



ISAAC H. CLOTHIER



JOHN H. CONVERSE



THOMAS DOLAN



ALFRED C. LAMBDIN



RICHARD ROSSMÄSSLER



WILLIAM WOOD

**Trustees of
The Pennsylvania Museum and School of Industrial Art**

PMSIA TRUSTEES AS PICTURED IN THE APRIL 1905 ISSUE OF THE BULLETIN
OF THE PENNSYLVANIA MUSEUM.

and through understanding the historic foundations of art. Today, The University of the Arts remains committed to this principle, as evidenced in the freshman-year Foundation program required of all visual arts students.

The school continued to provide education and training to artists and designers to create works of art and design products that would eventually end up both in great museums and in every American home. *The Saturday Evening Post* was published in Philadelphia and carried illustrations by many of our alumni. The early trustees and faculty members saw the value of this approach, and how it complemented traditional fine arts training and the apprentice system in the crafts tradition. They saw new industries and opportunities emerging and recognized that institutions were needed for training artists that would allow industries to benefit from the arts.

CHANGING WITH THE TIMES

One indication that the university has continually adapted to a changing world is the many name changes subsequent to its years as the Pennsylvania Museum School of Industrial Art. In 1949, it became known as the Philadelphia Museum School of Art, reflecting the expanded programs that trained artists in many other areas, including the fine arts. The school received accreditation in 1959, and in 1964 separated from the museum to become the Philadelphia College of Art, fondly remembered by many alumni as PCA.[†]

The University continued its forward momentum throughout these years, continually expanding programming to meet new demands. Even while offering single training workshops and classes in a particular discipline, the trustees and administrators began preparing full courses that would lead to the certification of an expertise. Once the certificate programs were in place, the school explored accreditation that would allow the awarding of Bachelor of Arts degrees, and ultimately evolution into a college. As the expansion of the collegiate offerings was being considered, the trustees were presented with an opportunity to expand the institutional offerings across the spectrum from visual and design arts to the performing arts.

[†] Full list of name changes is on page 43.



THE FACULTY OF THE PHILADELPHIA MUSICAL ACADEMY, CELEBRATING THE 20TH ANNIVERSARY OF THE SCHOOL IN 1890. THE UNIVERSITY OF THE ARTS. UNIVERSITY LIBRARIES & ARCHIVES.

THE PHILADELPHIA MUSICAL ACADEMY • EIGHTIETH SEASON
JANI SZANTO, President - Director
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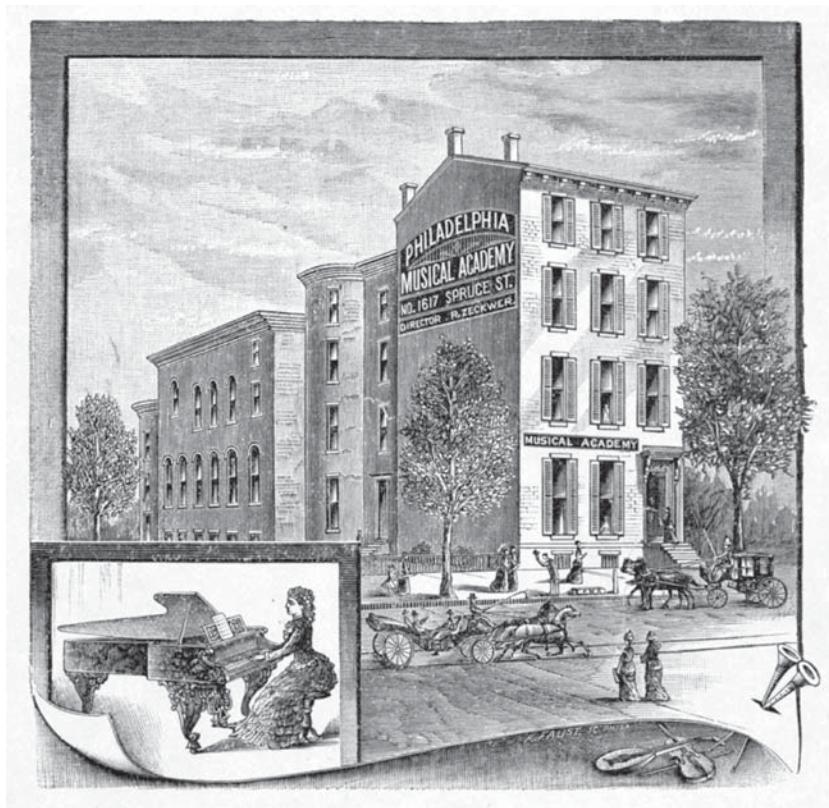
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THIS PORTION FROM A PAGE OF ADVERTISING IN A 1950 PHILADELPHIA ORCHESTRA PROGRAM IS SOMETHING OF A PREDICTOR OF THE FUTURE. HERE WE SEE CHILKOVSKY NAHUMCK'S (NAHUMCK WAS HER MARRIED NAME) PERFORMING COMPANY SANDWICHED BETWEEN THE PHILADELPHIA MUSICAL ACADEMY AND THE PHILADELPHIA CONSERVATORY OF MUSIC. CHILKOVSKY NAHUMCK TAUGHT AT BOTH MUSIC SCHOOLS AND HAD A LONG COOPERATIVE ARRANGEMENT WITH THE PHILADELPHIA MUSICAL ACADEMY. THE ACADEMY AND THE CONSERVATORY WOULD MERGE IN 1962, LATER TO BE CALLED THE PHILADELPHIA COLLEGE OF THE PERFORMING ARTS (PCPA), AND THE DANCE ACADEMY WOULD MERGE WITH PCPA AND BECOME WHAT CONTINUES TODAY AS THE UARTS SCHOOL OF DANCE. THE UNIVERSITY OF THE ARTS. UNIVERSITY LIBRARIES AND ARCHIVES.

THE PERFORMING ARTS

Parallel to the growth of the University's present-day College of Art and Design was the development of several institutions that would become today's College of Performing Arts. Like their art and design counterparts, the development of the University's music, dance and theater programs was intertwined with Philadelphia's performing arts traditions.

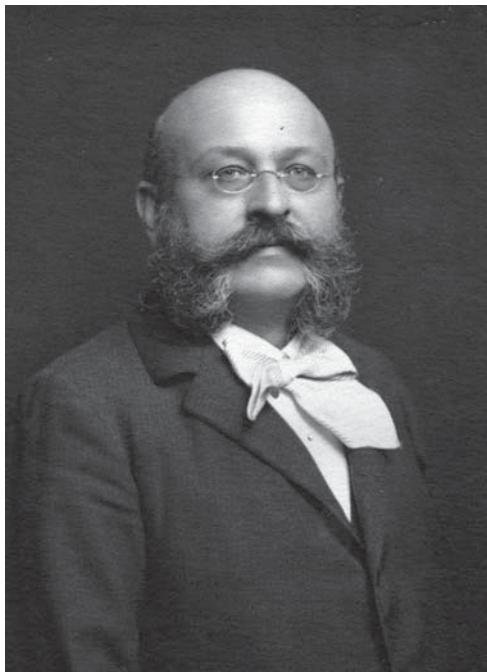
Formal musical presentations in Philadelphia grew largely out of the multi-denominational church services that flourished in the city. By 1820, the Philadelphia Musical Fund Society offered a regular series of performances, as well as classes for aspiring musicians. Musical Fund



THE PHILADELPHIA MUSICAL ACADEMY'S BUILDING AT 1617 SPRUCE STREET AS IT APPEARED IN AN 1895 25TH-ANNIVERSARY PROGRAM.

Society Hall opened for classical chamber music performances in 1824 in a building designed by architect William Strickland, who later would design wings for the University's Hamilton Hall.

Today's School of Music at The University of the Arts dates to 1870 when Wenzel Kopta, John Himmelsbach and Rudolph Hennig, all graduates of the Conservatory of Leipzig, opened one of the first European-style conservatories of music in America. The Philadelphia Musical Academy offered classical instrumental and vocal training for aspiring performers and music educators. Enrollment in the Academy reached a high of 2,000 full time and part-time students who studied in the Center City headquarters at 16th and Spruce Streets, as well as a variety of satellite locations around the city.



RICHARD ZECKWER (1850-1922) BECAME THE PROPRIETOR AND DIRECTOR OF THE PHILADELPHIA MUSICAL ACADEMY AFTER FOUNDER JOHN HIMMELSBACH RETURNED TO GERMANY IN 1876. HE REMAINED IN THAT POSITION UNTIL HE RETIRED IN 1917, PASSING THE SCHOOL ON TO HIS SON, CAMILLE ZECKWER, WHO DIED IN 1924. THE UNIVERSITY OF THE ARTS. UNIVERSITY LIBRARIES AND ARCHIVES.



D. HENDRIK EZERMAN (D. 1928) CAME FROM HOLLAND TO PLAY CELLO IN THE PHILADELPHIA ORCHESTRA. HE FOUND A TEACHING POSITION AT THE PHILADELPHIA MUSICAL ACADEMY, THEN MOVED TO THE PHILADELPHIA CONSERVATORY OF MUSIC IN 1913. UPON HIS DEATH IN 1928 HIS WIFE TOOK OVER THE SCHOOL, FOLLOWED HIS DAUGHTER, MARIA EZERMAN DRAKE, AND HER HUSBAND, ALLISON R. DRAKE. THE UNIVERSITY OF THE ARTS. UNIVERSITY LIBRARIES AND ARCHIVES.

Chamber music thrived in Philadelphia. The Philadelphia Musical Fund Society Hall was booked so solidly with performances that it was almost unable to host the first convention of the Republican Party held in Philadelphia in 1856. One of the chief organizers of the Republican Party was Edward T. Steele, who would later serve as a founder of the Pennsylvania Museum and School of Industrial Art and as its first vice chairman.

In 1857, Philadelphia's famed Academy of Music opened with an auditorium capacity of 3,000. Grand opera performances occupied the stage, but Philadelphia's professional musical community was growing and there was a great need for professional music training and education. Musical performances were gaining attention as the creation of new

industrial wealth allowed Philadelphia patricians to provide philanthropic support of the arts.

Demand for musical training and education was so great that a second large and highly respected school of music, the Philadelphia Conservatory of Music, was established in 1877. The Conservatory offered classical music training, and its students and faculty members performed a significant number of concerts each year.

Chamber music continued to flourish but full symphony orchestras were also beginning to attract a strong audience following. By the arrival of the 1876 Centennial Exhibition, orchestra music had been incorporated in numerous civic celebrations and pageants. University leader Elizabeth Duane Gillespie led the committee that helped to select Richard Wagner to compose the orchestral music and march commissioned for the Centennial. By 1900, the city was ready to support an orchestra with a full season of performances. Many of the early students, teachers and



CHILDREN IN A PERFORMANCE AT NADIA CHILKOVSKY NAHUMCK'S CHILDREN'S DANCE THEATER, 1947. THE UNIVERSITY OF THE ARTS. UNIVERSITY LIBRARIES & ARCHIVES.



NADIA CHILKOVSKY NAHUMCK (LEFT) AND MARTHA GRAHAM AT CHILKOVSKY'S HOME IN PHILADELPHIA, PROBABLY IN THE EARLY 1950S. CHILKOVSKY HAD STUDIED FOR SEVERAL YEARS IN NEW YORK AT GRAHAM'S STUDIO. THE UNIVERSITY OF THE ARTS. UNIVERSITY LIBRARIES AND ARCHIVES.

graduates of the Musical Academy became founders and members of the illustrious Philadelphia Orchestra when it was formed in 1900.

A DIVERSE HISTORY IN DANCE

Dance in Philadelphia and at the University has a distinguished history. The Quaker majority in colonial Philadelphia did not encourage dancing, preventing dance from becoming firmly established until later in the 19th century. However, another large portion of the population, including many of the leading business and civic leaders of the time, enjoyed and actively participated in dance. The Philadelphia Assembly, founded in 1748, was a club and a society that offered balls and cotillions by subscription and by hereditary invitation. The attendees actually

danced. By the time George Washington attended during his presidency in 1790, the Philadelphia Assembly balls had become a certified Philadelphia tradition.

Dance performances by visiting guest dancers and choreographers were regularly presented on Philadelphia stages throughout the 19th and 20th centuries, but permanent professional resident dance companies in the city seemed to struggle. In the mid-20th century, there were efforts to introduce dance to larger audiences by educating the general public about modern dance through a series of lectures and programs sponsored by the Philadelphia Art Alliance. Stella Moore, later an important supporter of the University's School of Dance, played an important role in organizing and promoting these lectures and the idea of regular classical and modern dance performance series in the city.

Leopold Stokowski, legendary conductor of the Philadelphia Orchestra, helped to promote dance as an art form in the city by regularly including dance as part of the Orchestra concerts. It was during this period of the nascent expansion of the Philadelphia dance community, in 1944, that the Philadelphia Dance Academy was founded by Nadia Chilkovsky Nahumck. The Dance Academy was an innovative Philadelphia institution that, following accreditation in 1962, offered instruction from kindergarten through undergraduate levels. It broke from the traditional European conservatory mode by offering not just dance training, but full instruction in the usual reading, writing, math and history. Chilkovsky developed this education model a good five decades prior to it being formally adopted by the School District of Philadelphia.

From the moment of its founding, the Philadelphia Dance Academy enrolled both men and women, and all races and nationalities. This tied into the founder's mission, which was to promote dance and dance education in all its forms. While classical ballet was taught, so were dances of diverse nationalities and ethnic backgrounds. Similarly, modern dance was being taught at the moment and was just beginning to be recognized as a valid art form and performed. Chilkovsky, who had been a founding member of the socially conscious New Dance Group in New York City, not only taught modern dance, but she brought in leading dancers/choreographers like Martha Graham to teach at the Academy.

An important innovation worth noting about Chilkovsky's Philadelphia Dance Academy is that she was among the first dance artists to use a system that allowed dance steps and choreography to be set down in written form. In this way, dance, which had been ephemeral for centuries, might now be recorded and made available for future performances. The system is known as Labanotation, named after Rudolf Laban, who developed it in 1928. Under Chilkovsky's direction, the Philadelphia Dance Academy became one of the world centers for Labanotation. All the students, from elementary through high school and college, learned to read and write Labanotation. Many of today's School of Dance faculty were Chilkovsky's students and can read notation.

NEW FRONTIERS ON STAGE

As for theater, Philadelphia is often credited with hosting the first theatrical performance in the United States — the classical tragedy *Cato* that was performed in 1749. Ten years later, on July 27, 1759, Philadelphia hosted the first American performance of Shakespeare's *Hamlet* with America's most famous actor of the era, Lewis Hallam, playing the title role.

Theater took a slight pause in Philadelphia and a young America, when the Continental Congress, with the Pennsylvania General Assembly following suit, passed laws banning theatrical productions during the Revolutionary War. Undeterred, however, professional theater companies continued to perform by presenting their theatricals under the guise of "lectures." Eventually, after successful lobbying by America's first Hamlet, Hallam convinced the state legislature to lift the ban on March 2, 1789, and theater in Philadelphia and America has flourished since.

Today the University owns and operates the 1,800-seat Merriam Theater, located next to the Academy of Music here on Philadelphia's Avenue of the Arts. Formerly known as the Shubert Theater, the Merriam was a famed out-of-town, pre-Broadway try-out theater. A veritable "Who's Who" of theater, including Laurence Olivier, John Barrymore, John Gielguld, Helen Hayes, Orson Welles, the Marx Brothers, Katherine Hepburn, Rex Harrison, Barbra Streisand, Carol Channing and Pearl Bailey have all performed on the same stage that our

current College of Performing Arts students use for their productions and concerts.

From this quilt of performing arts institutions, the University's performing arts programs were formed. The Philadelphia Musical Academy became an independent college of music in 1950, and was one of only eight music colleges in the nation that awarded Bachelor of Music degrees after a four-year course of study. In 1962, the Philadelphia Conservatory of Music merged with the Musical Academy. While still offering only a music program, the school changed its name to the Philadelphia College of the Performing Arts (PCPA) in 1976, the first such college in Pennsylvania. One year later, the Philadelphia Dance Academy became part of PCPA, and in 1983 the School of Theater was created, thus achieving the college's ideal balance of performing arts: dance, music and theater arts.

A UNIVERSITY IS BORN

In 1985, the Philadelphia College of the Performing Arts and Philadelphia College of Art joined forces to become the Philadelphia Colleges of the Arts, and a true visual and performing arts university was in its formative stages. With its inauguration in 1987, The University of the Arts became the first and largest comprehensive educational institution of its kind in the nation, preparing students for professional careers in design, fine arts, crafts, dance, music and theater arts.

Interestingly, a merger of this kind had first been suggested more than 100 years earlier at commencement exercises for the Pennsylvania Museum and School of Industrial Art:

The great need for the foundation of a popular system of industrial art education being laid in the public schools was ably shown by these [commencement] speakers, and pointed out how it might be possible, building on this foundation, for the several institutions in this city conducting schools of fine, industrial or mechanic art, to unite in constructing a scheme of higher education that would fulfill all the requirements of a university of the arts.^v

In 1996, the University added a College of Media and Communication, offering degrees in communication, writing for film and television, and

^v Fifth Annual Report of the Board of Trustees, Pennsylvania Museum and School of Industrial Art. 1880 [for the fiscal year ending November 30th, 1880].

multimedia, to prepare creatively inclined students for the information age. The faculty, programs of study and facilities of the College all support a broad range of interests — from building commercial websites, to creating multimedia fine art; from writing ad campaigns, to writing motion pictures. The College affords its students the freedom to shape a learning experience that truly meets their individual needs in an age of information and technology. And while the tools they use may be new, the goal is age old: sharing information, persuading audiences, informing, and of course, entertaining.

Today, UArts, as we've come to be known, brings together creative people of every kind: visual artists and designers, actors, dancers and musicians, multimedia artists, screenwriters and filmmakers, to create and learn in a hothouse of ideas, in the most vibrant section of a city that is again emerging as the best place in the world for artistry and innovation.

Our 2,300 full-time students learn through exposure to all the languages of imagination: sound, movement, words and form. Whether in traditional programs such as painting, sculpture, printmaking and photography, or relatively new areas such as digital video, graphics and multi-media communication, practical application continues to define the visual arts programs, as it does in the performing arts, where dancers, musicians, actors and directors regularly graduate and attain top jobs in entertainment around the country.

As a university, we remain committed to providing an education grounded in the liberal arts that provides a broader context and inspiration for student work. Students represent a wide range of ethnic and racial backgrounds, which brings passion and diversity to the arts. We enroll a significant contingent of international students from Canada, Mexico, Central and South America, Europe and Asia.

In all, we serve around 6,000 students annually, including those in our Center for Continuing Studies, Professional Institute for Educators, Saturday School, Pre-College programs and Summer Institute.

Our passion is to help students of all ages satisfy their need to create while preparing them to apply their talents and strengths to contribute to society as a whole. Increasingly, these characteristics are important not only to success in the arts but to success in society in general.

A NEW ECONOMIC ERA, A FUNDAMENTAL ROLE

As at the time of this University's founding, the nation is leading a period of dramatic technological growth. Like then, the impact on commerce and industry has been radical. And, like then, The University of the Arts is responding to the demands of a changing world.

We as a nation are experiencing the inevitable consequence of rapid technological innovation coupled with free market capitalism. The world has not only followed the advancements we have produced; it has adopted and leveraged technology and a low-cost labor force to produce a distinct competitive advantage.

Attributes that were once critical to our international dominance — price, quality, and the left-brain, digitized analytical work associated with knowledge — are fast being outsourced to other countries with an ability to do them at significantly lower cost. Indeed, technology has made the world flat.

So we in the United States find ourselves at a point where our historic strengths — great universities, cutting-edge science, smart immigrants and an entrepreneurial business culture — now exist in many other places.

Our companies have moved on to creating consumer experiences, not just products; reconceiving entire brand categories, not merely adding a few more colors; and, above all, innovating in new and surprising arenas. These new forms of innovation are based on an intimate understanding of consumer culture — the ability to determine what people want even before they can articulate it.

These changes have ushered in a new era of economic growth: the creative economy. Our nation's last remaining core competence is creativity — the right-brain thinking that smart companies are now harnessing to generate top-line growth. It isn't about only math and science. It's about creativity, imagination, and, above all, innovation.

As in the past, greater Philadelphia is uniquely positioned to take a leadership role in this new era. While the region has spent recent years developing formidable strength in the knowledge-based economy, our region's creative economy is already bustling — to the tune of \$44 million annually. One third of our regional workforce comprises

members of the “Creative Class,” the scientists, engineers, professors, poets, novelists, artists, entertainers, actors, designers and architects, non-fiction writers, editors, cultural figures, think tank researchers and others who earn a living using creativity, imagination and innovation.

And with 84 institutions of higher education and nearly 300,000 students, Philadelphia will offer a ready pool of creative talent for years to come. In fact, we already graduate more prospective members of the creative class than any other city in the United States. Philadelphia ranks



AT THE POTTER'S WHEEL, 1903, THE YEAR POTTERY COURSES WERE BEGUN. LEON VOLKMAR WAS THE FIRST INSTRUCTOR. THE UNIVERSITY OF THE ARTS. UNIVERSITY LIBRARIES & ARCHIVES.

sixth nationally in visual and performing arts graduates and seventh nationally in professional services graduates.

These “Creatives” are about to take the wheel as Philadelphia idles at an economic crossroads. They are the keepers of creativity in a world awash in technology and the champions of innovation on a globe drowning in commodities. And smart companies are beginning to tap this resource to generate top-line growth and maintain a competitive edge.

At The University of the Arts, we are committed to this belief that the arts and creativity have the power to transform society. More than ever, creativity drives the media we consume, the design of products we use, the form of the buildings we frequent, the layout of cities in which we live, and the channels through which we communicate.

The common essence of all programs at The University of the Arts is the focus on the creative process. Our students learn mastery of a discipline. Through their art, they learn to tell a story. In collaboration with faculty and staff, they learn to work with others. By demonstrating their work, they learn to observe and be critiqued. They are encouraged to take risks. They improvise. And they bend — and sometimes break — the rules.

These are the qualities we strive to teach our students in their chosen field of art. They’re the attributes that make businesses thrive. The creative economy also presents an incredible opportunity for this unique University to be a leader in preparing future generations, just as the Museum School did at the dawn of the Industrial Age. In order to continue to prepare students to apply their strengths to create a better society, we must expand our thinking to a broader plane.

We must, and we will, work with businesses to show how the creative process can produce bottom line results. We must, and we will, reach out as the convener of creative people and business interests. We must, and we will, continue to research and explore the creative process in the long view. Finally, we must, and we will, bring an international vision and an understanding of “local-to-global” ways of thinking.

Through our new Center for the Creative Economy, we will continue to build stronger associations between the creative community and

regional businesses. We will bring together business leaders, community and government officials, educators and artists to brainstorm. And we will launch collaborative initiatives that demonstrate how the process of creative thinking—preparation, incubation, illumination and verification—can be applied to yield improved products, systems and profits.

By thinking carefully and acting boldly to harness our creative strengths, The University of the Arts will be there to ensure that Philadelphia reclaims its historic position as a world model for innovation and prosperity.



PURCHASED IN 1893, THIS JOHN HAVILAND-DESIGNED GREEK REVIVAL BUILDING AT BROAD AND PINE STREETS IS NOW KNOWN AS DORRANCE HAMILTON HALL. THE BUILDING, WHICH SITS PROUDLY ON THE AVENUE OF THE ARTS, SERVES AS THE ADMINISTRATIVE AND EDUCATIONAL CENTER FOR UARTS.

The University of the Arts: History through Name Changes

The University of the Arts is comprised of the College of Art and Design, College of Performing Arts, College of Media and Communication and the Liberal Arts Division.

College of Art and Design (CAD)

1876 Pennsylvania Museum & School of Industrial Art (PMSIA) is founded, partly in response to the Centennial International Exhibition held in Philadelphia. The Museum eventually becomes the Philadelphia Museum of Art. The school and the museum are founded as one institution. This relationship is still recognized today: UArts students get free admission to the museum!

1938 Philadelphia Museum School of Industrial Art
The name of the museum was changed on April 7, 1938 to Philadelphia Museum of Art, and the school name was changed as above.

1949 Philadelphia Museum School of Art
The Art School changes its name in May 1949 to Philadelphia Museum School of Art.

1959 Philadelphia Museum College of Art
The School, which awarded its first bachelor's degree in 1941, becomes an accredited college.

1964 Philadelphia College of Art (PCA)
The College officially separates from the Philadelphia Museum of Art.

1985 PCA merges with PCPA to become **Philadelphia Colleges of the Arts**.

1987 Philadelphia Colleges of the Arts is granted university status and becomes **The University of the Arts**, composed of Philadelphia College of Art and Design (PCAD), the Philadelphia College of the Performing Arts (PCPA) and the Liberal Arts Division.

2001 "Philadelphia" is dropped from the names of the College of Art and Design and the College of Performing Arts in order to unify the names of the colleges, including the new College of Media and Communication (founded in 1996).

College of Performing Arts (CPA)

1870 **Philadelphia Musical Academy** (PMA) founded.

1877 **Philadelphia Conservatory of Music** (PCM) founded.

1917 **PMA amalgamates with the Frederick Hahn Conservatory.** PMA is called the Zeckwer-Hahn Philadelphia Musical Academy for many years.

1944 **Philadelphia Dance Academy** (PDA) founded by Nadia Chilkovsky Nahumck.

1962 PMA and PCM join and continue under name of PMA.

1976 PMA becomes **Philadelphia College of the Performing Arts (PCPA)**.

1977 PDA, after long working relationship with PMA, joins PCPA and becomes the School of Dance.

1983 PCPA adds School of Theater Arts.

1985 PCPA merges with Philadelphia College of Art (now the UArts College of Art and Design) to become **Philadelphia Colleges of the Arts**.

1996 College of Media and Communication (CMAC)

1996 The College of Media and Communication is founded, offering two majors: Multimedia and Writing for Film & Television.

1999 Communication major is added to CMAC.



“Were American Newcomen to do naught else, our work is well done if we succeed in sharing with America a strengthened inspiration to continue the struggle towards a nobler Civilization—through wider knowledge and understanding of the hopes, ambitions, and deeds of leaders in the past who have upheld Civilization’s material progress. As we look backward, let us look forward.”

— CHARLES PENROSE
(1886-1958)

*Senior Vice-President for North America
The Newcomen Society
for the study of the history of
Engineering and Technology
(1923-1957)
Chairman for North America
(1958)*



This statement, crystallizing a broad purpose of the Society, was first read at the Newcomen Meeting at New York World’s Fair on August 5, 1939, when American Newcomen were guests of the British Government.

“Actorum Memores simul affectamus Agenda”

“At The University of the Arts, we are committed to the belief that the arts and creativity have the power to transform society.”

— MIGUEL ANGEL CORZO



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